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Papers of the N. Y. Shakespeare Society.

No. 8.

The Construction and Types

OF

Shakespeare's Verse

AS SEEN IN THE

OTHELLO

By THOMAS R. PRICE, M. A., LL. D.
First Vice-President of the Shakespeare Society of New York.

AMS PRESS
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The Shakespeare Society of New York,

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To promote the knowledge and study of the Works of Wm. Shakespeare, and of the Shakespearean and Elizabethan Drama.

IN EXECUTIVE COMMITTEE,

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INTRODUCTION.

On the 20th of May, 1886, I had the honor of reading a paper on the construction and the types of Shakspere's verse before the Shakspere Society of New York. In that paper I gave the outline and the approximate results that are to be found in this little book; but in the book I have given to the outline a precision, and to the results an accuracy of statistics that I could not give in the original paper. By confining the examination to the single play of Othello, which I take as a fair example of Shakspere's mature manner, I have sought to give for other work done at other times of the poet's life, a secure basis of study and comparison. The great types of verse, whose existence and ratios I define in the Othello, will be found to exist, indeed, but to exist in

varying ratios in all Shakspere's dramatic poems. The study of these variations, so as to reach the law of Shakspere's progress in the construction of verse, seems to me the best way now open to the criticism of Shakspere's style.

For ease of reference, I have followed the text and the numbering of verses that are given in the Globe edition, by Clark and Wright: London, Macmillan & Co., 1884.

THOS. R. PRICE.

COLUMBIA COLLEGE,
NEW YORK, 15 Jan., 1888.

CONSTRUCTION AND TYPES OF SHAKSPERE'S VERSE

AS SEEN IN THE OTHELLO.

The famous saying of Mr. Swinburne, that 'the essential qualities of poetry are imagination and harmony,' is capable of being applied even to the poetry of Shakspere. In speaking of him, we should indeed have to add a few hundred other essential qualities to Mr. Swinburne's two; but after all, even in Shakspere, the qualities that are most permanently visible are precisely his imagination and his harmony. Yet in the modern schools of Shaksperian criticism these two essential qualities of his art have been studied with strangely unequal attention. The method and the range of his imagination have been treated by the greatest critics of modern times in the deepest and most

fruitful way; but the method and the range of his harmony have been either not treated at all, or else treated in ways that led to scant, or to false results. Students of Shakspere have never, indeed, ceased to feel the charm of that vast and infallible harmony which moves in the movement of his words. Great actors of Skakspere, from his day to ours, have never ceased to bring out for each generation, by the penetrating sympathy of their own genius, the rich and intricate cadences of his verses. But the scientific study of his system of verse-construction has been strangely neglected. Even now the student of Shakspere can find little in his text-books to help him toward understanding the principles of his art, or toward the right reading of a vast number of his most memorable verses. For this neglect there can be only two adequate reasons: either the harmonies of Shakspere are so simple as not to need any scientific explanation; or else they are so complex as not to admit of any analysis or solution. No man is likely, I think, to allege that Shakspere's verses are so simple

of construction as to make all effort at explanation needless. Nay, even to men of his own time, even to poets that used the same form of verse and spoke words with the same accents as the master himself, there was in Shakspere's verses an element of mysterious effect, of deeply calculated, inscrutable art, that filled them with wonder and awe. Thus Ben Jonson, in his sublime poem of 1623, says of his 'star of poets,' his 'sweet swan of Avon':

> . . . 'the race
> Of Shakspere's mind and manner brightly shines
> In his well-turnéd and true-filéd lines,
> In each of which he seems to shake a lance
> As brandished at the eyes of ignorance.'

Here Jonson, in this praise of his great rival, praise as honest and wise as it is ardent, shows us two things: first that, in the opinion of the greatest critic of that age, of Jonson himself, the harmony of Shakspere, his construction of 'well-turned and true-filed lines,' was one of the two paramount excellences of his art; and second, that this harmony was attained by means unknown to the vulgar poets of his

age, by secrets that eluded, that defied and almost shocked the minds of the ignorant. It is worth while, then, to make a study of Shakspere's manner of verse-construction, in order to see whether we can discover any of the principles by which he worked, or whether in truth the problems of his art must be left as too complex for analysis and explanation.

Among the few that have treated of Shakspere's versification, Dr. Edwin Guest, who treats it as part of English versification and of rhythmical art in general, is by far the greatest. In him I find what seems the key to Shakspere's manner of construction; and when I venture to go beyond what he has expressly taught, I am only developing and expanding what I judge to be implied in his teaching. The work of Dr. Guest, his History of English Rhythms, was published in 1838. It was, however, so far in advance of the English scholarship of those times that it did not much affect the theories nor the schemes of text-book writers. Even now the English and American books that teach versification show

no knowledge of Dr. Guest's system. But in 1869, Dr. J. H. Heinrich Schmidt published his *Leitfaden in der Rhythmik der Griechen und Römer.* The German scholar, absolutely independent of Dr. Guest's system, ignorant, so far as I know, of even the existence of the English book, brought to recognition in the classical poetry the same principles that Dr. Guest had brought to light in the English. In 1882, the second edition of Guest's History of English Rhythms, with many useful additions and corrections, was given to the world by Dr. Skeat. The book is cumbrous and unwieldy, badly proportioned and badly arranged; but the amount of useful matter and of scientific truth contained in the great volume makes it a true monument of literature.

In the old systems of metre, such as we used to study in our childhood, all reduced itself to a scansion of separate feet. In a mechanical way, with dire loss of high poetic effect, this system served to explain to us the movement of Homer's hexameters and of Vergil's, of the dialogue of the Greek drama and of Horace's

iambics. It failed, however, to explain to us the movement of the lyrical parts of the drama, and many of the noblest odes of Sophocles and the rest were for us masses of dislocated prose, which each editor had the right, according to his own discretion, to divide into uncouth lines. So in English poetry, that old scansion by feet served well enough to explain to boys the ups and downs of purely mechanical verse. But it failed to explain the movement of the old ballad; it failed to explain the stately march of Milton's blank verse; most of all and worst of all, it failed to interpret the freedom and grace of Shakspere's matchless cadences. These had, indeed, a charm of rhythm that even our ignorance could not hide from us; but, if the system of scansion by feet was true, then the full half, the better half, of Shakspere's verses were incorrect and lawless. The science of prosody had worked, then, to this strange result. The verses of mechanical poets would scan every time, foot by foot, with unfailing precision; hence the school of mechanical versifiers was

correct. But the verses of Shakspere would not scan; hence the poetry of Shakspere was incorrect, and the great poet only 'a gifted barbarian.'

Now, it was the great achievement of Dr. Guest to break down, so far as English verse is concerned, the system of scansion by feet. Thirty years later, as we have seen, Dr. Schmidt, from the side of Greek poetry also, laid bare the falseness of the old scanning. Now, by the light cast upon English poetry from the perfect system of Greek verse-forms, we seem to be at length enabled to rise above the old misconceptions and to understand the laws by which the rhythmical genius of Shakspere expressed itself in forms of endless variety and of never-failing beauty.

If the old system might be described as the scansion by feet, the new system may be described as the scansion by staves. This word, used by Dr. Guest, and taken by him from the older poetic literature, is in all ways a good and useful technical term. It is identical in meaning with the *rhythmical series*,

which is the technical term of the modern science of Greek and Roman metres. Let us see, then, what is the stave, or rhythmical series in English poetry.

The stave is a group of feet, from one to four in number, which can be pronounced together, without pause, upon one breath, and be dominated by one accent. As such it is the definite unity of English verse-formation. The English stave can, indeed, if we choose, be analysed into its separate feet, and broken up into trochees and dactyls. But this breaking up of the stave into separate feet is something scholastic and artificial. The stave in its nature is indivisible, living and moving all together, the unit of verse-construction. The poet's mind in the act of composition works not upon the foot, but upon the stave. He builds up his verses, not by adding foot to foot in monotonous succession, but by joining stave to stave in endless variety. Thus, to read Shakspere's verses in the spirit with which he wrote them, we must give up the scansion by feet, which he did not regard, and

follow the scansion by staves, which was for him the law of rhythmical creation.

From the history of English poetry, which in this respect is unbroken from Beowulf to Tennyson, it is possible to find out what staves exist in our language, and which are best adapted to our English speech.

In the first place, we have to do with staves of different lengths. The shortest stave may have only one accent, the longest may have four accents. Thus, according to length, there are four kinds of staves, staves of one accent, staves of two, staves of three, and staves of four accents, *e. g.*:

'Dęvil,' *Othello* IV, 1, 251; 'nęver,' IV, 2, 8, is a stave of one accent, a single trochee.

'Whąt's the mątter?' IV, 1, 50, a stave of two accents, a trochaic dipody (´∪–∪).

'Hǫw if fąir and fǫolish?' II, 1, 136, a stave of three accents, a trochaic tripody (´∪–∪–∪).

'Yǫu have lįttle cąuse to say so,' II, 1, 109, a stave of four accents, a trochaic tetrapody (´∪–∪–∪–∪).

In the second place, according to the way of ending, the stave may end either with accent or without accent. The final trochee, or the final dactyl, of the stave may be either full or catalectic,[1] *e. g.*

'What's the matter?' IV, 1, 50, is a stave of two accents ending full.

'Worse and worse,' II, 1, 135, is a stave of two accents ending catalectic.

This distinction between the full stave and the catalectic stave becomes for Shakspere's art a point of the highest importance. It involves the distinction between the masculine and the feminine caesura, and also the distinction between verses of strong ending and verses of weak ending. Shakspere uses both kinds of caesura and both kinds of ending, and the alternation between the opposed forms is one of the chief causes of his variety.

So far I have spoken of the staves only in respect of their length, as staves of one accent,

[1] The term *catalectic* is used of rhythmical series in which the unaccented syllable is cut from the end of the final foot, so as to give an accented close.

or of two, or of three, or of four, as full or catalectic. But, before we can fully understand the variety of English staves, we have to consider not only their length, but also their inward structure. This depends upon the nature and the grouping of the feet that make up each stave. The two kinds of feet that enter into English staves are trochees and dactyls. The trochee of English poetry consists of an accented syllable followed by one syllable out of accent, *e. g. heạvy*, (˘). The dactyl of English poetry consists of an accented syllable followed by two syllables out of accent, *e. g. heạvily* (˘˘).[1] Now, all staves that exist in English poetry are formed either out of pure trochees, or out of pure dactyls, or out of dactyls mingled with trochees.

The trochaic stave begins with an accented syllable and puts one weak syllable after each strong one, *e. g.* 'Ịs not this man jeạlous?' III, 4, 99 (˘–˘–˘).

[1] In using these convenient terms and symbols of the classical prosody, the accented syllable is regarded as strong, the unaccented syllable as weak. There is no reference made to the length of syllables.

The dactylic stave begins with an accented syllable and puts two weak syllables after each strong one, *e. g.* "E'en from the east to the west,' IV, 2, 144 (´ ∪ ∪ – ∪ ∪ –).

The mixed, or logaoedic, stave begins with an accented syllable, and varies the number of weak syllables, according to a definite plan, between one and two, *e. g.* 'Not to outsport discretion,' II, 3, 3 (´ ∪ ∪ – ∪ – ∪).

This blending of dactyls with trochees produces a cadence that seemed to the Greeks to resemble the movement of their prose. Hence to such mixed staves they gave the name logaoedic, or prose-like.

Up to this point all the staves that have been shown have begun with an accented syllable. But in English poetry, from the beginning on, the habit has prevailed of setting, at the poet's convenience, before the first accent of the stave one unaccented syllable or even two. So Tennyson in the *Two Voices:*

> Again the voice spake unto me,
> 'Thou art so full of misery,
> Surely 'twere better not to be.'

Here in the same stanza, in rhyming lines of the closest correspondence, the third stave begins with an accented syllable, but the first and the second begin with syllables that are unaccented.

This unaccented syllable that goes before the first accent of the stave bears the technical name of anacrusis. It is the preparation, the prelude to the stave, a mechanical means of giving force to the following accent. The presence of the anacrusis gives rise, therefore, to certain additional forms of the English stave.

The stave that has the anacrusis before a trochee is called an iambic stave, *e. g.* 'And prạys you tọ belịeve him,' I, 3, 42 (× | ⏜ ∪ – ∪ – ∪).

The stave that has one anacrusis or two before a dactyl is called anapaestic, *e. g.* 'O vịllany, vịllany,' V, 2, 193 (× | ⏜ ∪ ∪ – ∪ ∪).

The stave that has the anacrusis before a logaoedic measure may be called loose iambic, *e. g.* 'To bẹar him eạsily hẹnce,' V, 1, 83 (× | ⏜ ∪ – ∪ ∪ –).

Thus we reach a grouping of possible English staves that is adequate for our purposes. According to length, the staves of English poetry are staves of 1 accent, or of 2, or of 3 or 4, either catalectic or full. According to arrangement of accents, they are trochaic, or dactylic, or logaoedic, or iambic, or loose iambic. For convenience of classification, the staves of which English poetry is formed may be arranged into a table of 22 varieties.

Staves of one accent:

1. Trochaic ◡.
2. Dactylic ◡◡.
3. Iambic × | ◡.
4. Anapaestic × | ◡◡ or × × | ◡◡.

Staves of two accents:

5. Trochaic ◡–◡ or ◡–.
6. Dactylic ◡◡–◡◡ or ◡◡–.
7. Logaoedic ◡◡–◡ or ◡◡–◡◡.
8. Iambic × | ◡–◡ or × | ◡–.
9. Anapaestic × | ◡◡–◡◡ or × × | ◡◡–◡◡.
10. Loose iambic × | ◡–◡◡.

Staves of three accents:

11. Trochaic ⏜∪–∪–∪ with sub-forms.
12. Dactylic ⏜∪∪–∪∪–∪∪ "
13. Logaoedic ⏜∪∪–∪–∪ "
14. Iambic × | ⏜∪–∪–∪ "
15. Anapaestic × | ⏜∪∪–∪∪–∪∪ with sub-forms.
16. Loose iambic × | ⏜∪∪–∪–∪ with sub-forms.

Staves of four accents:

17. Trochaic ⏜∪–∪–∪–∪ with sub-forms.
18. Dactylic ⏜∪∪–∪∪–∪∪–∪∪ with sub-forms.
19. Logaoedic ⏜∪∪–∪–∪–∪ with sub-forms.
20. Iambic × | ⏜∪–∪–∪–∪ with sub-forms.
21. Anapaestic × | ⏜∪∪–∪∪–∪∪– with sub-forms.
22. Loose iambic × | ⏜∪∪–∪–∪–∪ with sub-forms.

These twenty-two staves are the material out of which Shakspere's verse is constructed. But, before we discuss his manner of using them, there is one other variation of stave-

form so important as to demand careful notice.

The full foot of English poetry is either a trochee or a dactyl; it has after its accented syllable either one or two unaccented. The length of the entire foot is divided between the time given to the strong syllable and the time given to the weak syllable. Thus in the trochaic foot *beggar*, the strong syllable *beg* is rather more than twice as long as the weak syllable *ar*. But now, to gain some special purpose, to throw unusual force into some emphatic word, the weak syllable of the foot may be altogether suppressed, and the entire length of the whole foot concentrated upon the accented syllable. Thus in the wild cry of Othello, 'Oh! oh! oh!' V, 2, 282, the word *oh* is by itself, each time, a separate foot, with all its length and its force concentrated into one syllable that is almost doubly long. Such a foot is said to be syncopated. By syncope, as is clear, the twenty-two varieties of the English stave may be greatly modified in form and in effect. Shakspere, above all, was very

bold in using the syncope, and the staves that contain syncopated feet are often conspicuous for their splendid energy of rhythm.

These twenty-two staves were the material out of which, by selection and by combination, Shakspere and his fellow-poets built up their system of dramatic verse. The staves themselves, as may be proved, were as old as the oldest utterance of Saxon poetry in the epos of heathen times. They were natural to the tongue and familiar to the ears of Englishmen. Holding fast to these forms of the long established English staves, let us now trace in detail how Shakspere used them as the units of his art to build up all the varieties of his infinitely modulated verse.

The verses of Shakspere, as seen in his dramas, fall into three kinds. They are: 1. his imperfect verses; 2. his broken verses; 3. his perfect verses.

The imperfect verses of Shakspere are characteristic of his art. They occur, I think, in all his dramas, but they occur oftenest in his mature work, where his art was at its

boldest and its best. So far from being signs of careless workmanship, they come in passages of the most elaborate construction, in the full career of his grandest poetry. Notice, for example, the words by which Iago drives his lord to madness, III, 3, 413–18:

> I will go on. I lay with Cassio lately,
> And, being troubled with a raging tooth,
> *I could not sleep.*
> There are a kind of men so loose of soul
> That in their sleeps will mutter their affairs.
> *One of this kind is Cassio.*

Notice again the words of Othello, as, convinced at last of his wife's innocence, he takes his final look at her dead face, V, 2, 274–8:

> This look of thine will hurl my soul from heaven,
> And fiends will snatch at it. Cold, cold, my girl!
> Even like thy chastity. O cursed slave!
> *Whip me, ye devils,*
> From the possession of this heavenly sight!

Such, then, are the imperfect verses of Shakspere, often the most sonorous and splendid of his rhythmical effects. In studying them the value of Dr. Guest's system of staves comes into the clearest evidence. For these

imperfect verses of Shakspere are nothing but the simple staves of the English language used in one or other of their twenty-two primitive forms. Each one of Shakspere's imperfect verses is in reality a simple stave seized by the genius of the poet and cast forth by him to live as a separate verse. In the Othello I find 263 imperfect verses out of the entire number of 2837 verses, or about one in eleven. They reduce themselves, including syncopated staves, to 31 varieties of construction.

I. Imperfect verses of trochaic type:

1. Monopody, occurring four times, *e. g.*
   'Dęvil!' IV, 1, 251.
2. Dipody, occurring seven times, *e. g.*
   'Whạt's the mạtter?' IV, 1, 50.
3. Dipody catalectic, occurring six times,
   'Dọ thy wọrst,' V, 2, 159.
4. Tripody, occurring eight times, *e. g.*
   'Lęt her hạve your voịces,' I, 3, 261.
5. Tripody catalectic, occurring once,
   'Ạre you sụre of thạt?' IV, 1, 238.
6. Tetrapody, occurring twice, *e. g.*
   'Yọu have lịttle cạuse to sạy so,' II, 1, 109.

7. Tetrapody catalectic, occurring once,

'Will you come to bed, my lord?' V, 2, 24.

II. Imperfect verses of dactylic type:

8. Dipody catalectic, occurring sixteen times,

'Show me thy thought,' III, 3, 116.

III. Imperfect verses of iambic type:

9. Monopody, occurring eleven times, *e. g.*

'Abhor me,' I, 1, 6.

10. Monopody catalectic, occurring fourteen times, *e. g.*

'Indeed!' III, 3, 101.

11. Dipody, occurring twenty-one times,

'And in conclusion,' I, 1, 15.

12. Dipody catalectic, occurring thirty-four times, *e. g.*

'And what was he?' I, 1, 18.

13. Tripody, occurring thirty times, *e. g.*

'And prays you to believe him,' I, 3, 42.

14. Tripody catalectic, occurring forty-one times, *e. g.*

'As if the case were his,' III, 3, 4.

15. Tetrapody, occurring once,

'A Florentine more kind and honest,' III, 1, 43.

16. Tetrapody catalectic, occurring twenty-one times, *e. g.*

'How now! what do you here alone?'
III, 3, 300.

IV. Imperfect verses of logaoedic type:

17. Dipody, occurring five times, *e. g.*

'Say it, Othello,' I, 3, 127.

18. Tripody, occurring five times, *e. g.*

'One of this kind is Cassio,' III, 3, 418.

19. Tripody catalectic, occurring eleven times, *e. g.*

'What is the matter there?' I, 1, 83.

20. Tetrapody catalectic, occurring once,

'Nobody: I myself: farewell,' V, 2, 124.

V. Imperfect verses of anapaestic type:

21. Tripody catalectic, occurring three times,

'I might do't as well i' the dark,' IV, 3, 67.

22. Tetrapody catalectic, occurring seven times, but only in song, IV, 3, 43 *seq.*

23. Dipody, occurring once,

'O villany, villany!' V, 2, 193.

VI. Imperfect verses of loose iambic type:

24. Dipody, occurring once, in song, IV, 3, 42.

25. Tripody, occurring once,

'Is spied in populous cities,' I, 1, 77.

26. Tripody catalectic, occurring once, in song, II, 3, 75.

VII. Imperfect verses of syncopated type:

27. Syncope in first foot of dipody, occurring once, viz.

'Down, strumpet!' V, 2, 79.

28. Syncope in first foot of catalectic dipody, occurring five times, *e. g.*

'Thieves! thieves!' I, 1, 81.

29. Syncope in first and second foot of tripody, occurring twice, *e. g.*

'O blood, blood, blood!' III, 3, 451.

30. Syncope in first foot of tetrapody, occurring once,

'News, lads! our wars are done," II, 1, 20.

31. Syncope in third foot of tetrapody, a "halting rhythm," occurring once in song, II, 3, 99.

The broken verses of Shakspere form a class that has been the despair of editors. They have a strongly marked character, defying utterly the rules of scansion by feet, and seeming at first sight irregular and lawless. For the most part such broken verses are divided between two persons of the dialogue: the first half belongs to one speaker, the second half to another, *e. g.*

(Desdemona speaks.) Who's there? Othello?—(Othello replies.) Ay, Desdemona. V, 2, 23.

a broken verse of four accents.

Gratiano. What is the matter?—*Othello.* Behold, I have a weapon. V, 2, 259.

a broken verse of five accents.

Montano. For 'tis a damned slave.—*Othello.* I am not valiant neither. V, 2, 243.

a broken verse of six accents.

Othello. She was false as water.—*Emilia.* Thou art rash as fire to say. V, 2, 134.

a broken verse of seven accents.

In other cases the broken verse is not broken by the change of the person speaking, but by the change of the person addressed.

The speaker directs the first part of the verse to one character, the second part to another, *e. g.*

O, that's an honest fellow.—Do not doubt Cassio.
III, 3, 4.

where Othello speaks first to Emilia, and then by abrupt change to Cassio.

Still in other cases the broken verse is not broken by the change either of the speaker or of the person addressed. It is broken by some violent change of emotion; the first part is spoken in one mood, the second part in another.

Broken verses of the three kinds make up together a large element in Shakspere's dramatic poetry. In the Othello I count 252 broken verses, or about nine per cent of the entire number. And in making this count I have left out all forms of broken verses that are identical in construction with forms of perfect verses, to be considered hereafter. If we examine these 252 broken verses, we shall find them all to be incapable of scansion by feet. But here again, if we try the system of

scansion by staves, all becomes at once regular. Each broken verse is found to consist of either two or three perfect staves; and all the apparent lawlessness disappears when each part of the verse is uttered as an independent stave. Just as the imperfect verses of Shakspere are one or other of the 22 stave-forms taken separately, so the broken verses are two or three of these same staves, each complete in itself, simply added together.

The varieties of staves that are used in forming the broken verses are generally the same as in the imperfect verses. The trochaic, the iambic, and the logaoedic staves are exactly the same, without new forms; cf. pp. 25 and 26. The dactylic staves, however, are more freely admitted. So the dactylic dipody is used in the first part of the difficult verse:

'Plạyers in your housewifery, and housewives ịn your bẹds,' II, 1, 113,

and the dactylic tripody is used in the second part of

'O mọnstrous ạct!—Vịllany, vịllany, vịllany!'

The anapaestic dipody catalectic is found in the broken verse with its anacrusis of two syllables. So in the first part of

'Not a jọt, not a jọt.—I' faịth, I feạr it hạs,' III, 3, 215.

This use of the double anacrusis we shall find later on among the perfect verses.

The number of forms that belong to the loose iambic class, cf. p. 28, is much larger among the broken than among the imperfect verses.

Dipody with dactyl in second place, *e. g.*

'For noụght but prọvender—and whẹn he's ọld cashịered,' I, 1, 48.

Tripody with dactyl in first place, *e. g.*

'Indeẹd, they are dịsproporṭioned,' I, 3, 2.

Tripody with dactyl in second place, *e. g.*

'Whạt's the mạtter, lieutẹnant?' II, 3, 150.

Tripody with dactyl in third place, *e. g.*

'And sịng it lịke poor Bạrbara,' IV, 3, 33.

The syncopated staves occur in many varieties among the broken verses.

The dipody, syncopated in first foot, occurs in the second half of IV, 2, 90:

'that married with Othello — You, mistress';

and with anacrusis in the second half of V, 1, 100:

'I'll fetch the general's surgeon — For you, mistress.'

The tripody, syncopated in first foot, occurs in first half of I, 1, 119:

'This thou shalt answer—I know thee Roderigo.'

The tripody, syncopated in second foot, occurs in the second half of V, 1, 105:

'Stay you, good gentlemen.—Look you pale, mistress?'

The tripody catalectic, syncopated in first foot, occurs in first part of II, 1, 25:

'How! is this true?—The ship is here put in';

cf. I, 3, 400, II, 3, 158, II, 3, 168, III, 3, 176, III, 3, 393.

The tetrapody, syncopated in the first foot, occurs in second half of IV, 1, 61:

'Dost thou mock me?—I mock you! no, by heaven.'

The tetrapody catalectic, syncopated in the first foot, occurs in second half of I, 2, 53:

'Marry to—Come, captain, will you go?' cf. III, 4, 44.

In conclusion, if we add to the 31 stave-forms that occur in the imperfect verses the 13 stave-forms that occur only in the broken verses, we may assert 44 distinct stave-forms to exist in the Othello, as the elements of Shakspere's verse.

We pass now to the third kind of verse used by Shakspere, the perfect verse. It has the regular five accents of the pentapody, and forms of course the great body of the rhythmical drama. Let us take as example:

'If thou dost slander her and torture me,
Never pray more; abandon all remorse:
On horror's head horrors accumulate.'
III, 3, 368-70.

All these verses are perfect verses, yet each is

different from the others, and the great movement goes on with an infinite variety of shifted cadences.

V. 368 has its caesura after *her*: it breaks into two parts, of six and four syllables respectively.

V. 369 has its caesura after *more*: it breaks into two parts, of four and six syllables respectively.

V. 370 has its caesura after *head*: it breaks again into two parts, of four and six syllables respectively. But here the variety of movement is won by letting the accented syllable *head* come next to the accented syllable of *horrors*, that is, by admitting the syncopated foot.

Each verse is thus seen to be cloven in twain by the pause that we call caesura; each verse consists of two parts divided by caesura. Each of these parts may now be separately examined.

'If thou dost slander her' is an iambic stave of three accents.

'and torture me' is an iambic stave of two accents.

'Nẹver pray mọre' is a dactylic stave of two accents.

'abạndon ạll remọrse' is an iambic stave of three accents.

'On họrror's heạd' is an iambic stave of two accents.

'họrrors accụmulạte' is a logaoedic stave of three accents.

The analysis of these three verses leads us to seize the law of Shakspere's verse-construction. The perfect verse of Shakspere is formed in every case by so jointing two separate staves to each other as to produce a full verse of five accents. In the broken verse the second stave is simply added to the first without any reciprocal adaptation. But in the perfect verse the beginning of the second stave is fitted on to the end of the first: the caesural pause is so managed as to let the voice glide from the one stave into the other. And, while the sum of the two staves may in the broken verse be four accents, or five, or six, or even seven, the sum of the two staves in the perfect verse is always five accents, a pentapody.

From the point now reached we can form an adequate conception both of the perfect regularity of Shakspere's art and of its vast possibilities of variation. To make his perfect verse one stave must be joined on to another so as to give the sum of five accents. Now of stave-forms there were, cf. pp. 20–21, twenty-two distinct types; and each of these twenty-two forms might occur either full or catalectic, and each might be varied by the use of syncopated feet. It needs but a grammarian's knowledge of arithmetic to show us that, by combining the staves, Shakspere had at his command many thousands, a practical infinity, of distinct verse-forms. Thus, in his art, the stave was the unit of all his combinations. Each stave, taken by itself, could form one of his imperfect verses. Two staves added together made one of his broken verses, a compound verse of four or five or six or seven accents. Finally, two staves so dovetailed by caesura as to give an artistic unity of five accents made his perfect verse, the infinitely varied pentapody.

Among all these thousands of possible forms, the genius of the poet guided him to pick and select according to some mysterious sense of harmony. Some combinations were ugly and he did not use them at all. Others had capacity for a certain effect, and he used them when that effect was needed. Others still were easy and beautiful, and he used them over and over again with loving preference. To each phase of emotion certain forms of verse had in his mind a special adaptation. To each prominent character he gave as part of the individuality a certain predominant form of versification. Thus the verse-forms used by Othello are different from Iago's, and Desdemona's are again different from both the others'.[1] Our minds are hardly able to grasp

[1] It may be of interest to see in detail the characteristics of the verse-forms used by Desdemona, by Othello, and by Iago, and to note their differences. The basis of comparison is the number of perfect verses spoken by each in third and fourth acts, all imperfect and broken verses being omitted.

1. Let all verses be considered normal that contain only trochaic feet, and all abnormal that contain either dactylic or syncopated feet.

the immensity of the great poet's rhythmical resources. But in the poet himself,

Desdemona has 83 per cent of normal verses to 17 per cent of abnormal.

Othello has 59 per cent of normal verses to 41 per cent of abnormal.

Iago has 59 per cent of normal verses to 41 per cent of abnormal.

2. Let the verse of feminine ending be considered a full verse, and the verse of masculine ending a catalectic verse.

Desdemona has 77 per cent of catalectic verses to 23 per cent full.

Othello has 72 per cent of catalectic verses to 28 per cent full.

Iago has 64 per cent of catalectic verses to 36 per cent full.

3. Let the comparison be made in respect of the use made by each of masculine and feminine caesuras.

Desdemona has 65 per cent of masculine caesuras to 35 per cent of feminine.

Othello has 63 per cent of masculine caesuras to 37 per cent of feminine.

Iago has 52 per cent of masculine caesuras to 48 per cent of feminine.

4. Let the comparison be made in respect of the admission of dactylic feet.

Desdemona has 20 dactylic feet in 100 verses.

Othello " 42 " "

Iago " 51 " "

5. Let the comparison be made in respect of the admission of syncopated feet.

as he ripened in age and in art, the habits and preferences of his versification changed.

Desdemona has 3 syncopated feet in 100 verses.
Othello " 11 " "
Iago " 10 " "

6. Finally, let the comparison be made in respect of the predominating types of verse-form used by each.

Desdemona has 34 per cent with masculine caesura after 3d accent; 27 per cent with masculine caesura after 2d accent; 19 per cent with feminine caesura after 2d trochee; 9 per cent with feminine caesura after 3d trochee.

Othello has 25 per cent with masculine caesura after 2d accent; 24 per cent with masculine caesura after 3d accent; 16 per cent with feminine caesura after 2d trochee; 16 per cent with feminine caesura after 3d trochee.

Iago has 27 per cent of masculine caesuras after 2d accent; 27 per cent of feminine caesuras after 2d trochee; 16 per cent of feminine caesuras after 3d trochee; 13 per cent of masculine caesuras after 3d accent.

The facts thus tabulated show, I think, a steady correspondence and harmony between the character of the person that speaks and the verse-forms that are used. In Shakspere's art each verse-form has by its predominance an ethical import. Thus, for example, the verse-forms of Desdemona are dainty, regular and equable. Of her verses 83 per cent are normal, only 17 abnormal. The even flow of her verses is disturbed by only 20 dactyls in 100 lines, and by only 3 syncopes. The endings of her verses are regular, or catalectic, 77

The range of his combinations became vaster; the boldness of his touch, the variety of his

times in the 100, and full only 23 times. So too she has a marked preference for the masculine caesura over the feminine, giving 65 per cent of the one to 35 of the other. In all these points the lovely verse-form of Desdemona is distinguished by regularity, smoothness, and the lack of all disturbing eccentricities: it is the speech and manner of the high-bred, delicate lady.

As against this, the verse-forms of Othello and Iago are marked by greater freedom and audacity of movement. Thus, while Desdemona had 83 normal verses to 17 abnormal, Othello and Iago have only 59 normal verses to 41 abnormal. While Desdemona had only 23 per cent of full verses, Othello had 28 per cent, and Iago had 36 per cent. And again, while Desdemona had only 20 dactylic feet in 100 lines, Othello had 42 and Iago 51. So too, while Desdemona used only 3 syncopated feet in 100 lines, Iago uses 10 and Othello 11. In all these things the verse-forms of Othello and Iago show, as compared with Desdemona's, a bolder license, a far greater sweep and rush of rhythmical forms.

But the verse-forms of Othello and Iago, if compared with each other, show again certain characteristic differences Thus, while Othello has only 28 full endings in 100 lines, Iago has 36. While Othello uses 42 dactyls in 100 lines, Iago uses 51. Above all, while Othello keeps a large predominance of masculine caesuras, 63 to 37, Iago has an almost exact equality between them, 52 to 48. In all these things it may be said that the verse-forms of Iago, as compared with

effects became greater. In Shakspere's verse, as in Burke's prose and in Turner's painting, the progress of art-growth was always toward freedom and audacity.

From the demonstration given above it would seem to follow that the right way of studying the verse of Shakspere is to study the arrangement and combination of the staves. The true metrical tests are to be found by comparing the use made by him, in his different styles and at his different times, of the simple staves out of which his verses are constructed. Were each play to be studied in this fashion, and the results tabulated, we should be able to follow the growth of his rhythmical art, and to construct the criteria for the age and the authorship of the plays. We could thus gain an exact knowledge of the types of verse used in each play, and could show for each play how many types occur, and how often each

Othello's, are rougher and harsher, not bolder indeed nor freer, but less sonorous and less beautiful. It is strange to see that the verse-form most largely used by Desdemona, the type with masculine caesura after third accent, is the one most rarely used by Iago.

type is used. Meanwhile it is possible, by the study of the Othello alone, a play of the poet's mature manner, to fix the leading types of Shakspere's verse, and to afford a basis of comparison for other plays.

In fixing the types of Shaksperian verse the chief points to be observed are these five: 1. The nature of the caesura, whether masculine or feminine; 2. The place of the caesura; 3. The nature of the ending, whether full (feminine) or catalectic (masculine); 4. The admission of the dactylic foot; 5. The admission of the syncopated foot.

The nature of caesura, whether masculine or feminine, has a very strong effect upon the movement and character of the verse. In the Othello the masculine predominates over the feminine in the general proportion of six to four. The exact numbers are given in the following table, in which count has been made of the 1634 normal verses that the play contains.

The 1st act contains 214 masculine caesuras and 171 feminine; 2d act, 163 masculine

caesuras and 113 feminine; 3d act, 249 masculine caesuras and 173 feminine; 4th act, 168 masculine caesuras and 89 feminine; 5th act, 184 masculine caesuras and 110 feminine.

The proportion is not absolutely uniform. Among the normal verses of the entire poem 60 per cent have masculine caesura; but in the 1st act the proportion is 56 to 44, in the 2d act 59 to 41, in the 3d act 59 to 41, in the 4th act 65 to 35, and in the 5th act 63 to 37. The variation is not very large, and it stands connected in some mysterious way with the character of the speaking persons. In Iago's speech, as we have seen, the feminine caesura predominates over the masculine.

Again, the place of the caesura, whether near the middle of the verse, or near the beginning or the end, has a very strong effect upon the movement of the rhythm. Placed near the middle, it gives to the verse a regular and even movement; placed near the beginning or near the end, it gives a movement that is irregular and violent. Among the normal verses of the Othello, 1634 in number, the

eight forms of possible caesura occur in the following proportion in the five acts:

Masculine caesura after first accent, 6 + 3 + 9 + 5 + 1 = 24 in 5 acts.

Feminine caesura after 1st trochee, 19 + 9 + 10 + 12 + 12 = 62 in 5 acts.

Masculine caesura after 2d accent, 113 + 85 + 117 + 80 + 98 = 493 in 5 acts.

Feminine caesura after 2d trochee, 88 + 63 + 104 + 35 + 66 = 356 in 5 acts.

Masculine caesura after 3d accent, 87 + 70 + 119 + 80 + 81 = 437 in 5 acts.

Feminine caesura after 3d trochee, 64 + 41 + 59 + 42 + 32 = 238 in 5 acts.

Masculine caesura after 4th accent, 8 + 5 + 4 + 3 + 4 = 24 in 5 acts.

Feminine caesura after 4th trochee, 0.

The distribution is, throughout the five acts, about the same; the workmanship of Shakspere is equable and uniform. The caesuras cluster thick about the middle of the verse, and are rare near beginning and near end. In other words, the staves that are best liked are dipodies and tripodies.

In the next place, the ending of the verse, whether full or catalectic, that is, whether weak or strong, is another important criterion in fixing the types of Shaksperian verse. The verse that ends with a full trochee ends with a falling cadence; the verse that ends with a catalectic trochee ends with a rising cadence. Each has its peculiar and calculable effect, *e. g.*

> 'I sẹe, sir, yọu are eạten ụp with pạssion:
> I dọ repẹnt me thạt I pụt it tọ you.' III, 3, 391–2.

a couplet in which both verses are full, with weak ending; and

> 'O mọnstrous wọrld! take nọte, take nọte, O wọrld!
> To bẹ direct and họnest ịs not sạfe.' III, 3, 377–8.

a couplet in which both verses are catalectic, with strong ending.

To this point, however, great attention has been given by one school of Shaksperian scholars, and little remains to do. In the Othello, taken altogether, the proportion of full verses to catalectic is 27 to 73. The distribution of the full verses is right equable, 30 per cent in the 1st act, 24 per cent in

the 2d, 28 per cent in the 3d, 28 per cent in the 4th, and 24 per cent in the 5th. In dealing with these full verses one habit of Shakspere is worth noting. The peculiar swing of their movement is best felt when they are massed together in rhythmical groups. Thus a great proportion of his full verses is found in sequences of two, three, four, five, or even six verses, *e. g.* I, 3, 111–116:

Senator.
Did you by indirect and forced courses
Subdue and poison this young maid's affections?
Or came it by request and such fair question
As soul to soul affordeth?
Othello. I do beseech you,
Send for the lady to the Sagittary,
And let her speak of me before her father.

The fourth point to watch, in fixing the type of Shakspere's verses, is the admission of the dactyl. The absence of dactyls, as we saw in Desdemona's speech, is the mark of regular and equable movement; the frequency of dactyls is the measure of excitement and disturbance. Thus, among the broken verses, dactylic feet are far more numerous than

among the perfect verses. Of 252 broken verses, 108 have dactyls in one or more feet, about 42 per cent. The distribution of dactylic verses among the successive acts is tolerably uniform: 15 per cent in the 1st act, 20 per cent in the 2d, 23 per cent in the 3d, 17 per cent in the 4th, and 19 per cent in the 5th. But the proportion varies both according to the nature of the scene and according to the character of the person speaking. The speech of Iago, for example, is marked by a strong predominance of dactyls, that of Desdemona by rarity of dactyls. Here too, as in the case of the full endings, the poet loves to bring out the force of the dactylic feet by massing them into groups of successive verses, *e. g.* I, 1, 149–155. The favorite place for the dactyl is the 1st foot of the first stave, where it occurs 251 times; in the 2d foot it occurs 76 times, in the 3d foot 52 times, in the 4th foot 41 times, in the 5th foot only twice.[1] In addition there are 42 verses that have two dactyls each, and one verse that has three dactyls.

[1] In this count the broken verses are not included, only the perfect verses.

The last point to be noted, in fixing the types of Shakspere's verses, is the admission of syncopated feet. Among the 252 broken verses I find 13 cases of syncope. Among the perfect verses I find 78 cases of syncope: 14 in the 1st act, 10 in the 2d, 20 in the 3d, 13 in the 4th, and 21 in the 5th. The percentage is too small to make any calculation valuable. In respect of the place preferred, the syncope differs strangely from the dactyl. Dactyls are greatly more numerous at the beginning of the pentapody, and diminish in number by regular gradation to the end. Syncopes are greatly more numerous at the middle of the verse, and are equally rare at the beginning and the end. Among the perfect verses of the five acts, the 3d foot of the pentapody is syncopated 39 times; the 2d, 25 times; the 1st, 7 times; the 4th, 7 times.

It remains then, in order to bring this essay to its end, to give a classified list of those types of perfect verse that exist in the Othello. It will be convenient to give first the normal types, which contain neither dactylic nor

unaccented foot, and then the abnormal types, which contain either the one or the other or both.

a. Normal types of verse.

I. Full verse with masculine caesura after first accent: *e. g.*

– ⏑ | ⏑ – ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ –
'Has sajt | nothing to her honor judgment,' Ill. 3. 230.

II. Catalectic verse with masculine caesura after first accent, *e. g.*

⏑ | – ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ –
'Silvia, I said I would be a supporter of his love
Whom I, I will yet the office of my honor
– ⏑ | – ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – Ill. 4. 217–18.

Of types I. and II. unless expletive, with masculine caesura after first accent, I find as examples in the plays: a in the 1st foot, y in the 2d, y in the 3d, y in the 4th, and y in the 5th. The type is rare.

III. Full verse with masculine caesura after fourth accent, *e. g.*

I had rather be alone a child I have got a
L. 3. 122.

(I had = I'd as one syllable in scansion),
or x | x – – – – | x – x.

IV. Catalectic verse with masculine caesura after fourth accent, *e. g.*

Not wear that white wand of hers | that we saw.
or x | x – – – – | x x. V, 2, 4.

Of types III and IV, taken together, with masculine caesura after fourth accent, I find 24 examples in the play: 2 in the 1st act, 5 in the 2d, 4 in the 3d, 3 in the 4th, and 4 in the 5th. The type is rare.

V. Full verse with masculine caesura after second accent, *e. g.*

I'll watch him tame | and talk him out of patience. III, 3, 23.
or x | x – | x – – –.

VI. Catalectic verse with masculine caesura after second accent, *e. g.*

And, on the proof | there is no more but this:
Away at once | with love or jealousy!
or x | x – | x – – – III, 3, 191–2.

Of types V and VI, taken together, with masculine caesura after second accent, I find 495 examples in the play: 114 in the 1st act, 85 in the 2d, 119 in the 3d, 80 in the 4th, and 97 in the 5th. The type is much beloved by Shakspere, and its peculiar equable movement is felt in passages where the form is maintained throughout many consecutive verses, *e. g.* IV, 3, 97–102, with exception of 98.

VII. Full verse with masculine caesura after third accent, *e. g.*

Whatever shall become || of Michael Cassio,
He's never any thing || but your true servant.
or × | ⏑ – ⏑ – || ⏑ – ⏑ –. III, 3, 8–9.

VIII. Catalectic verse with masculine caesura after third accent, *e. g.*

Why, then, to-morrow night || or Tuesday morn:
On Tuesday noon or night: || on Wednesday morn:
I prithee, name the time, || but let it not . . .
or × | ⏑ – ⏑ – || ⏑ ⏑ – ⏑ –. III, 3, 60–62.

Of types VII and VIII, taken together, with masculine caesura after third accent, I find in the play 438 examples: 87 in the 1st act, 70 in the 2d, 119 in the 3d, 80 in the 4th, and 82 in the 5th. This again, then, is a form much beloved by Shakspere; and he likes to bring out its peculiar movement by long series of consecutive verses, *e. g.* Othello's speech, II, 3, 207–212.

IX. Full verse with feminine caesura after first trochee, *e. g.*

I see, sir, || you are eaten up with passion.
or × | ∠∪||∠∪–∪–∪–∪. III, 3, 391.

X. Catalectic verse with feminine caesura after first trochee, *e. g.*

Come, mistress, || you must tell's another tale,
Emilia, || run you to the citadel.
or × | ∠∪||∠∪–∪–∪–. V, 1, 125–6.

Of types IX and X, taken together, with feminine caesura after first trochee, I find in the play 62 examples: 19 in the 1st act, 9 in the 2d, 10 in 3d, 12 in 4th, and 12 in 5th. The type is rare.

XI. Full verse with feminine caesura after second trochee, *e. g.*

You, Rọderigo! || cọme, sir, I ạm fọr you.
Keep ụp your bright swords; fọr the dẹw will
rụst them. I, 2, 58–9.
or × | ⏑ – ∪ – ∪ || ⏑ – ∪ – ∪ – ∪.

XII. Catalectic verse with feminine caesura after second trochee, *e. g.*

We lạcked your cọunsel || ạnd your hẹlp to-
nịght. I, 3, 51.
or × | ⏑ – ∪ – ∪ || ⏑ – ∪ – ∪ –.

Of types XI and XII, taken together, with feminine caesura after second trochee, I find in the play 358 examples: 89 in the 1st act, 63 in the 2d, 104 in the 3d, 36 in the 4th, and 66 in the 5th. For the sustained effect of this caesura see Emilia's speech, III, 3, 292–7.

XIII. Full verse with feminine caesura after third trochee, *e. g.*

Prefẹrment gọes by lẹtter || ạnd affẹction
And nọt by ọld gradạtion, || whẹre each sẹcond.
or × | ⏑ – ∪ – ∪ – ∪ || ⏑ – ∪ – ∪. I, 1, 36–7.

XIV. Catalectic verse with feminine caesura after third trochee, *e. g.*

I prattle out of fashion, || and I dote.
or × | ⏑ – ⏑ – ⏑ || ⏑ – . II, 1, 208.

Of types XIII and XIV, taken together, with feminine caesura after third trochee, I find in the play 238 examples: 64 in the 1st act, 41 in the 2d, 59 in the 3d, 42 in the 4th, and 32 in the 5th. Shakspere likes, it may be said, to combine this form of caesura with the full ending of the verse, *e. g.* Cassio's speech, II, 1, 97, 98, 99.

XV. Trochaic type, five trochees without anacrusis, *e. g.*

Full:

O most lame || and impotent conclusion!
or ⏑ – || ⏑ ⏑ – ⏑ – ⏑ . II, 1, 161.

Do you triumph, Roman? || Do you triumph?
or ⏑ – ⏑ – ⏑ || ⏑ – ⏑ . IV, 1, 121.

Catalectic:

Nor I neither || by this heavenly light.
IV, 3, 66.

Of verses with first foot syncopated I find 3 in the 1st act, 2 in the 2d, 1 in the 3d, 1 in the 4th, and one in the 5th, or only 8 in all.

XVIII. Verses syncopated in the second foot.

Full verse:

Poor Cạssio's smịles, || gẹstures and light behạviour. IV, 1, 103.

× | ⏑ – ⏑ ⏓ || ⏑ – ⏑ – ⏑ – ⏑ –.

Catalectic verses:

On họrror's hẹad || họrror's accụmulạte.

× | ⏑ – ⏑ ⏓ || ⏑ – ⏑ – ⏑ –. III, 3, 370.

Of verses with second foot syncopated I find 3 in the 1st act, 3 in the 2d, 10 in the 3d, 3 in the 4th, and 3 in the 5th, 22 in all.

XIX. Verses syncopated in the third foot.

Full verse:

My lịfe upọn her fạith! || Họnest Iạgo.

× | ⏑ – ⏑ – ⏑ ⏓ || ⏑ – ⏑ – ⏑ –. I, 3, 295.

Catalectic verse:

'Tis nọt a yẹar or twọ || shẹws us a mạn.

× | ⏑ – ⏑ – ⏑ ⏓ || ⏑ – ⏑ – ⏑ –. III, 4, 103.

Of verses with third foot syncopated I find 5 in the 1st act, 4 in the 2d, 8 in the 3d, 8 in the 4th, and 12 in the 5th, 37 in all.

XX. Verses syncopated in the fourth foot.

All such verses that I have found are catalectic. To syncopate the fourth foot and leave the fifth foot full would create the comical limping verse; and this Shakspere seems carefully to avoid.

Pạtience awhịle, good Cạssio. Cọme, cọme!
⏑ ⏑ – ⏑ – ⏑ || ⏑ –. V, 1, 87.

Farewẹll the neighing stẹed, and the shrịll trụmp. III, 3, 351.
× | ⏑ ⏑ – ⏑ – || ⏑ ⏑ ⏑ –.

Of verses with fourth foot syncopated I find 3 in the 1st act, 1 in the 2d, 1 in the 3d, 1 in the 4th, and 1 in the 5th, only 7 in all.

XXI. Verses syncopated in two feet.

Syncopated in 2d and 3d feet:

The noịse was hẹre. Hạ! nọ more mọving?
× | – ⏑ ⏑ || ⏑ ⏑ ⏑ – ⏑. V, 2, 93.

Other examples that might seem to belong to this type may be better explained as broken verses, made of two independent staves, *c. g.* V, 2, 337.

Of the syncopated types in general it may be said that syncope is more pleasing in the middle of verses and less pleasing at the beginning and end. Shakspere syncopates the third foot 38 times, the second foot 23 times, the first foot 8 times, and the fourth foot only 7 times.

XXII. Verses with dactyl in first foot preceded by anacrusis.

Full verse:

My daughter is not for thee: || and now in madness. I, 1, 98.

× | ⏑ – ⏑ ⏑ – ⏑ – || ⏑ – ⏑ ⏑ – ⏑ –.

Catalectic verse:

I'd whistle her off, || and let her down the wind. III, 3, 262.

× | ⏑ – ⏑ ⏑ – || ⏑ – ⏑ ⏑ – ⏑ –.

Of this type I find 8 verses in the 1st act, 3 in the 3d, 1 in the 4th, and 2 in the 5th, 14 in all.

XXIII. Verses without anacrusis, beginning with dactyl in first foot. Lines of this majestic rhythm form a large proportion of the verses of Othello, and, coming often in groups of two or three, give a special character to certain grand passages.

Full verses:

Cạssio, my lọrd! || No, sụre, I cạnnot thịnk it.
III, 3, 38.

Catalectic verses:

Pọor and contẹnt is rịch, || and rịch enọugh.
III, 3, 172.

Of this type I find 39 verses in the 1st act, 58 in the 2d, 65 in the 3d, 30 in the 4th, and 47 in the 5th, 239 in all.

XXIV. Verses with dactyl in second foot.

Full verses:

And, lọ, the hạppiness! || gọ and ịmportụne her. III, 4, 108.

× | ⏑ – ⏑ ⏑ || ⏑ – ⏑ – ⏑.

Catalectic verses:

O Dẹsdemọna! || awạy! awạy! awạy!

× | ⏑ – ⏑ || ⏑ ⏑ – ⏑ –. IV, 2, 41.

The type is varied by the omission of anacrusis:

Mạde demọnstrable hẹre in Cyprus tọ him.
⏑–⏑⏑||⏑–⏑–⏑. III, 4, 142.

Of this type I find 14 verses in the 1st act, 9 in the 2d, 28 in the 3d, 12 in the 4th, and 15 in the 5th, 78 in all.

XXV. Verses with dactyl in 3d foot.

Full verse:

I am hịtherto your dạughter: || but hẹre's my husband. I, 3, 185.
× | ⏑–⏑–⏑||⏑ ⏑–⏑.

Catalectic verse:

Awạke the snọrting cịtizens || wịth the bẹll. I, 1, 90.
× | ⏑–⏑–⏑⏑||⏑–.

As seen above, the dactyl in the third foot is often preceded by syncope in the second, *e. g.*

On họrror's hẹad || họrrors accụmulạte. III, 3, 370.

Of this type I find 11 in the 1st act, 7 in the 2d, 22 in the 3d, 6 in the 4th, and 6 in the 5th, 52 in all.

XXVI. Verses with dactyl in fourth foot.

Full verse :

There's mạny a bẹast then || ịn a pọpulous cịty.
× | –⏑–⏑|| ⏑⏑⏑⏑–⏑. IV, 1, 64.

Catalectic verse :

Of bẹing tạken || by the ịnsolent fọe.
× | ⏑⏑–⏑|| ⏑⏑–⏑⏑–. I, 3, 137.

In many verses the dactyl of the fourth foot is preceded and balanced by the syncope of the third, *e. g.*

Hark, họw these ịnstrumẹnts || sụmmon to sụpper! IV, 2, 169.
× | ⏑⏑–⏑⏑|| ⏑⏑⏑–⏑.

Of this type I find 3 in the 1st act, 6 in the 2d, 9 in the 3d, 9 in the 4th, and 13 in the 5th, 40 in all.

XXVII. Verses with dactyl in fifth foot. The safe recognition of such verses is made difficult by questions of pronunciation. Some words, doubtless, standing thus at the end of a verse, although they seem to us trisyllabic, were in utterance dissyllables. These two

verses at least, however, seem unmistakable examples of the type:

But he, || as loving his own pride and purposes. I, 1, 12.
× | ⏑ ‖ – ⏑ ⏑ – – ⏑ ⏑ –.

Do you perceive || in all this noble company.
× | ⏑ – ‖ – ⏑ ⏑ – – ⏑ ⏑ –. I, 3, 179.

XXVIII. Verses with dactyls both in first and in second foot.

Full verses:

And yet he hath given me || satisfying reasons.
× | ⏑ – – – – ‖ ⏑ – – – –. V, 1, 9.

Catalectic verses:

Steeped me in poverty || to the very lips.
× | – – – – – ‖ ⏑ – – –. IV, 2, 50.

Of this type I find 3 examples in the 1st act, 5 in the 3d, 3 in the 4th, and 2 in the 5th, 13 in all.

XXIX. Verses with dactyls both in the first foot and in the third.

Full verse:

This fortification, gentlemen, || shall we see it?
× | ⏑ ⏑ – ⏑ – ⏑ ⏑ || ⏑ ⏑ – ⏑. III, 2, 5.

Catalectic:

Naked in bed, Iago, || and not mean harm!
⏑ ⏑ – ⏑ ⏑ || ⏑ ⏑ ⏑ –. IV, 1, 5.

Of this type I find two examples in the 1st act, 1 in the 2d, 5 in the 3d, 3 in the 4th, and 2 in the 5th, 13 in all.

XXX. Verses with dactyls both in the first foot and in the fourth.

Full verses:

Blow me about in winds! || roast me in sulphur! V, 2, 279.
⏑ ⏑ – ⏑ ⏑ || ⏑ ⏑ – ⏑.

What is the reason || of this terrible summons?
⏑ ⏑ – ⏑ || ⏑ ⏑ – ⏑ ⏑ – ⏑. I, 1, 82.

Catalectic verses:

Here is my journey's end, || here is my butt.
⏑ ⏑ – ⏑ ⏑ || ⏑ ⏑ ⏑ –. V, 2, 267.

Of this type I find 2 examples in the 1st act, 1 in the 2d, and 4 in the 5th, 7 in all.

XXXI. Verse with dactyls both in the first foot and in the fifth.

(I do attach thee)
For an abaser of the world, || a practiser.
⏑ – ⏑ – ⏑ – | ⏑ – ⏑ –. I, 2, 78.

Of this type I have not found another example in the Othello.

XXXII. Verses with dactyls both in the second foot and in the third. The full form of this type does not occur in the Othello.

Catalectic verses :

Or feed on nourishing dishes, || or keep you warm. III, 3, 78.
× | – ⏑ – ⏑ – ⏑ || ⏑ – ⏑ –.

Of hair-breadth scapes || i' the imminent deadly breach. I, 3, 136.
× | – ⏑ – || ⏑ ⏑ – ⏑ – ⏑ –.

Two other examples occur (I, 1, 53 and I, 3, 49), four in all.

XXXIII. Verse with dactyls both in the second foot and in the fourth.

Full verse:

Set on thy wife to observe: leave me, Iago.
× | ⏑ – ⏑ – ⏑ – ‖ ⏑ – ⏑ –. III, 3, 240.

Of this type I have not found another example.

XXXIV. Verses with dactyls both in the third foot and in the fourth. The full form of this type does not occur in the Othello.

Catalectic verses:

I had thought to have yerked him here || under
the ribs. II, 1, 15.
× | ⏑ – ⏑ – ⏑ ⏑ ‖ ⏑ ⏑ –.

Two other examples occur (III, 3, 360 and III, 4, 80), three in all.

XXXV. Verses with three (3) dactyls.

Given to captivity || me and my utmost hopes.
⏑ ⏑ – ⏑ ⏑ ‖ ⏑ ⏑ – ⏑ –. IV, 2, 51.

This magnificent verse, standing alone in the Othello, seems to mark Shakspere's farthest range in the use of dactylic movements.

In the Othello, therefore, to sum up and tabulate the results as to Shakspere's use of the various types of perfect verse that he employed:

Verses, full or catalectic, with masculine caesura after 2d accent occur 495 times.

Verses, full or catalectic, with masculine caesura after 3d accent occur 438 times.

Verses, full or catalectic, with feminine caesura after 2d trochee occur 358 times.

Verses, with dactyl in 1st foot, without anacrusis occur 239 times.

Verses, full and catalectic, with feminine caesura after 3d trochee occur 238 times.

Verses dactylic in 2d foot occur 78 times.

Verses, full or catalectic, with feminine caesura after 1st trochee occur 62 times.

Verses dactylic in 3d foot occur 52 times.

Verses dactylic in 4th foot occur 40 times.

Verses syncopated in 3d foot occur 37 times.

Verses, full or catalectic, with masculine caesura after 1st accent occur 28 times.

Verses, full or catalectic, with masculine caesura after 4th accent occur 24 times.

Verses syncopated in 2d foot occur 22 times.

Verses dactylic in 1st foot, but preceded by anacrusis, occur 14 times.

Verses dactylic in 1st and 2d feet occur 13 times.

Verses dactylic in 1st and 3d feet occur 13 times.

Verses syncopated in 1st foot occur 8 times.

Verses syncopated in 4th foot occur 7 times.

Verses dactylic in 1st and 4th feet occur 7 times.

Verses dactylic in 2d and 3d feet occur 4 times.

Verses dactylic in 3d and 4th feet occur 3 times.

Verses entirely trochaic occur 3 times.

Verses dactylic in 5th foot occur twice.

Verse syncopated in 2 feet (2d and 3d) occurs once.

Verse dactylic in 1st and 5th feet occurs once.

Verse dactylic in 2d and 4th feet occurs once.

Verse dactylic in 1st, 2d, and 3d feet occurs once.

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